

Dvořák Cello Concerto

OPEN REHEARSAL

THU, JAN 25, 2024 | 10AM

MEYMANDI CONCERT HALL, WOOLNER STAGE
MARTIN MARIETTA CENTER FOR THE PERFORMING ARTS, RALEIGH

North Carolina Symphony
Carlos Miguel Prieto, conductor
Alban Gerhardt, cello

PROGRAM

Edward Elgar (1857-1934)
Selection from Variations on an
Original Theme, Op. 36, "Enigma"
Nimrod Adagio

Antonín Dvořák (1841-1904)
Cello Concerto in B Minor, Op. 104

- I. Allegro
 - II. Adagio ma non troppo
 - III. Finale: Allegro moderato
- Alban Gerhardt, *cello*

Johannes Brahms (1833-1897)
Symphony No. 4 in E Minor, Op. 98

- i. Allegro non troppo
- ii. Andante moderato
- iii. Allegro giocoso
- iv. Allegro energico e passionato

Thank you to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season. The Symphony's performances and extensive music education and community service programs are made possible by your support.

The North Carolina Symphony gratefully acknowledges financial support from Wake County, the City of Raleigh, and the State of North Carolina.



About the Artists



Carlos Miguel Prieto, *conductor*

The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto became Music Director of the North Carolina Symphony on July 1, 2023, at the beginning of the 2023/24 season. He first appeared with the Symphony as guest conductor in 2011 and was named Artistic Advisor in 2021.

Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City and is the foremost Mexican conductor of his generation. He served from 2006 to 2023 as Music Director of the Louisiana Philharmonic Orchestra, where he is now Conductor Laureate. He was Music Director of the Orquesta Sinfónica Nacional de México from 2007 to 2022, and in 2008 he was appointed Music Director of the Orquesta Sinfónica de Minería, which performs a series of summer programs in Mexico City.

Prieto is in great demand as a guest conductor with orchestras including The Cleveland Orchestra, Minnesota Orchestra, National Symphony Orchestra, Dallas Symphony Orchestra, Toronto Symphony Orchestra, and New World Symphony, and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra. In 2023 he made his BBC Proms debut at the Royal Albert Hall with the National Youth Orchestra of Great Britain.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Youth Orchestra of the Americas (YOA). He served as Principal Conductor of the YOA from its inception until 2011, when he was appointed Music Director. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him. Among his many recordings, his rendition of the Rachmaninoff Piano Concerto No. 2 & *Études-tableaux* Op. 33, with Boris Giltburg and the Royal Scottish National Orchestra, won a 2018 Opus Klassik award and was listed as a *Gramophone* Critics' Choice for 2017. His recording of Korngold's Violin Concerto with Philippe Quint and the Orquesta Sinfónica de Minería received two Grammy nominations.

Carlos Miguel Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



Alban Gerhardt, *cello*

These concerts are the North Carolina Symphony debut for Alban Gerhardt.

Having launched his career with Berliner Philharmoniker and Semyon Bychkov in 1991, Alban Gerhardt collaborated with orchestras including the Royal Concertgebouw Orchestra, all the British and German radio orchestras, Tonhalle-Orchester Zürich, Orchestre national de France, and Orquesta Nacional de España as well as The Cleveland Orchestra, The Philadelphia Orchestra, and the Boston and Chicago symphony orchestras.

Highlights in the 2023/24 season include Deutsches Symphonie-Orchester Berlin with Marin Alsop, Gürzenich-Orchester Köln with Susanna Mälkki, Royal Concertgebouw Orchestra with Andrew Manze, and Sydney Symphony Orchestra with Simone Young. Gerhardt also appears in the 2023/24 season at Aldeburgh Festival as Artist in Focus and in Duisburger Philharmoniker's Kammerkonzerte series with the classical saxophone ensemble Alliage Quintett, as he takes up the mantle of Duisburger Philharmoniker's Artist in Residence for the season.

A prolific recording artist, Gerhardt has received several awards for his recordings including an ECHO Klassik Award in 2008 for *Reger: Cello Sonatas* with pianist Markus Becker, a *BBC Music Magazine* Award in 2015 for his recording of Unsuk Chin's Cello Concerto with Myung-whun Chung and Seoul Philharmonic Orchestra (for which he was also shortlisted for a *Gramophone* Award), and an International Classical Music Award in 2021 for *Shostakovich: Cello Concertos* with WDR Sinfonieorchester Köln and Jukka-Pekka Saraste.

Gerhardt is passionate about sharing his discoveries with audiences far beyond the traditional concert hall, undertaking outreach projects across Europe and the United States that have involved performances and workshops not only in schools and hospitals, but also public spaces and young offender institutions.

Gerhardt plays a Matteo Gofriller cello dating from 1710.

About the Music



Cello Concerto in B Minor, Op. 104

ANTONÍN DVOŘÁK (1841-1904)

THE STORY

Symphonic in its length, Dvořák's Cello Concerto in B Minor abounds with ravishing melodies, ferocious themes, and vivid color, and shares harmonic and melodic similarities with another famous composition from this period: his Symphony No. 9, "From the New World." Composed from 1894-95, the Cello Concerto numbers among the last pieces that Dvořák wrote during his stay in the United States.

After Dvořák finished the concerto, he received news of the death of his first love, Josefina Čermáková. In her memory, he revised the work to incorporate a song of his that Josefina had been especially fond of, titled *Leave Me Alone*, in the middle section of the slow movement.

While Dvořák initially expressed reservations about the cello's upper and lower registers and worried that the orchestra would drown out the cello, this concerto exhibits mastery in orchestration. Johannes Brahms, a mentor of Dvořák, exclaimed, "If I had known that it was possible to compose such a concerto for the cello, I would have tried it myself!"

LISTEN FOR

- The orchestral exposition in the first movement introducing the themes with which the soloist will also enter—a first theme that rises mysteriously from the clarinets and woodwinds and gains dramatic power in the strings and horns, followed by a second theme that appears with the horn singing the majestic melody
- The pastoral woodwind ensemble that begins the second movement—a distressed outburst in the orchestra disrupts the bucolic atmosphere, which returns with bird-like interjections in the flute and bassoon that flit around the cello
- The martial beginning to the finale that concludes the concerto—but not before the violin reminisces on the quote from *Leave Me Alone* that appeared in the previous movement.

INSTRUMENTATION

Solo cello; piccolo, two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, percussion, strings



Symphony No. 4 in E Minor, Op. 98

JOHANNES BRAHMS (1833-1897)

THE STORY

The composition of Brahms' First Symphony proved an arduous process that spanned over 20 years as he wrestled with the anxiety of composing a symphony in the shadow of Beethoven's masterworks for the genre. By the Fourth Symphony—his last—Brahms displays facility, ease, and mastery. The result combines economy of language with dynamic expression—and while it is the shortest of the four, it shows an abundance of emotional riches: the Fourth Symphony is at once serious and elegant, alternately elegiac and belligerent.

Brahms demonstrates that even when some considered the symphony exhausted of its expressive power, meaningful ways of composing for this established genre still existed. The harmonic language of the second movement borrows from Medieval and Renaissance music, and the formidable finale is constructed upon a *passacaglia*—a Baroque form in which a repeated melodic line is constantly refitted with new variations. Consisting of 30 variations, the finale demonstrates both reverence for historical forms and inexhaustible ingenuity.

LISTEN FOR

- The elegant, sighing first theme that begins the symphony as the violins inhale and exhale with alternately descending and ascending gestures, like a giant organ
- The chant-like melody of the second movement, first intoned by the horns, then echoed by the oboe and flute
- The boisterous energy of the third movement, whose restlessness manifests in strong accents on weak beats, punchy chords, and colorful orchestration
- The flute solo that marks the midpoint of the finale, giving way to a tender duet between the clarinet and oboe and then to a lush brass chorale before the trombones announce the return of the tragic theme that opened the finale, pushing with relentless ferocity to the end

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings

Notes on the music by Emily Shyr

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director
*The Maxine and
Benjamin Swalin
Chair*

Grant Llewellyn,
Music Director Laureate

Michelle Di Russo,
Associate Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
*The Annabelle Lundy Fetterman
Chair*

Jessica Hung,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Anna Black,
Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin,
Assistant Concertmaster

Carol Chung*

Emily Rist Glover
The Jessie Wyatt Ethridge Chair

Paul Goldsberry
The Richard and Joy Cook Chair

So Yun Kim**
*The Governor James B. Hunt, Jr.
Chair*

Maria Meyer
*The Tom and Mary Mac
Bradshaw Chair*

Pablo Sánchez Pazos
*The Phyllis ("Pat") Conrad Wells
Chair*

Jessica Ryou
*The James C. Byrd and Family
Chair*

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

Violin II

Jacqueline Saed Wolborsky,
Principal
The Nancy Finch Wallace Chair

Tiffany Kang,
Associate Principal
The Blanche Martin Shaw Chair

David Kilbride, Assistant
Principal

Qi Cao

Janet Gayer Hall

Chris Jusell*

Leah Latorraca*

Oskar Ozolinch

Jeanine Wynton

Viola

Samuel Gold, Principal
*The Florence Spinks and Charles
Jacob Cate and Alma Yondorf
and Sylvan Hirschberg Chair*

Kurt Tseng,
Associate Principal
The Betty Ellen Madry Chair

Brian Sherwood,
Assistant Principal

Petra Berényi

Paul Malcolm

Amy Mason
The J. Sidney Kirk Chair

Daniel Moore

Sandra Schwarcz
*The Samuel H. and Anne Latham
Johnson Chair*

Cello

Bonnie Thron, Principal
The June and Tom Roberg Chair

Elizabeth Beilman,
Associate Principal
*The Sarah Carlyle Herbert Dorroh
Chair*

Peng Li, Assistant Principal,
Anonymously Endowed

Yewon Ahn
Anonymously Endowed

David Meyer
The Nell Hirschberg Chair

Marc Moskowitz*
*The William Charles Rankin
Chair*

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Nathaniel Yaffe
*The Secretary of Cultural
Resources Betty Ray McCain
Chair*

Double Bass

Leonid Finkelshteyn, Principal
*The Martha and Peyton
Woodson Chair*

Bruce Ridge*,
Associate Principal
*The John C. and Margaret P.
Parker Chair*

Craig Brown
*The Mark W. McClure Foundation
Chair*

Erik Dyke
*The Harlee H. and Pauline G.
Jobe Chair*

John Spuller*
*The Dr. and Mrs. Preston H. Gada
Chair*

Flute

Anne Whaley Laney, Principal
*The Mr. and Mrs. George M.
Stephens Chair*

Mary E. Boone,
Assistant Principal
*The Dr. and Mrs. Shaler Stidham,
Jr. Chair*

Vaynu Kadiyali*
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali*
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters,
Associate Principal,
The Lizette T. Dunham Chair

Rachel Ahn*
*The Clarence and Alice Aycock
Poe Chair*

English Horn

Joseph Peters
The Bruce and Margaret King Chair

Clarinet

Samuel Almaguer, Principal
The Mr. and Mrs. J. Christopher Walker, II Chair

Sammy Lesnick,
Assistant Principal
The Kathryn Powell and Green Flavia Cooper Chair

Bassoon

Aaron Apaza, Principal
The Mr. and Mrs. Fitzgerald S. Hudson Chair

Wenmin Zhang,
Assistant Principal,
The Beethoven Chair

French Horn

Rebekah Daley, Principal
The Mary T. McCurdy Chair

Kimberly Van Pelt,
Associate Principal
The Paul R. Villard and Gabriel Wolf Chair

Corbin Castro*
The Roger Colson and Bobbi Lyon Hackett Chair

Gabriel Mairson*
The James Marion Poyner Chair

To Be Filled
The Mary Susan Kirk Fulghum Chair

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

Clinton McLendon,
Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

John Ilika, Principal
The Thomas Warwick Steed, Jr. Family Chair

Steven Osborne*, Assistant
Principal

Jonathan Randazzo**,
Assistant Principal
The Frances Armour Bryant Chair

Bass Trombone

Matthew Neff
Anonymously Endowed

Tuba

Seth Horner, Principal
The Governor and Mrs. James G. Martin, Jr. Chair

Harp

Anita Burroughs-Price
Vonda Darr

Timpani

Colin Hartnett, Principal
The Patricia R., Steven T. and George F. Hackney III Chair

Percussion

Richard Motylinski, Principal
The Margery and Earl Johnson, Jr. Chair

Rajesh Prasad,
Assistant Principal
The Abram and Frances Pascher Kanof Chair

Organ

To Be Filled
The Albert and Susan Jenkins and Family Organ Chair

Library

Stephanie Wilson, Principal
Orchestra Librarian
The Mary Colvert and Banks C. Talley Chair

Taylor Troyer,
Assistant Orchestra Librarian

*Acting position

**Leave of absence

Named musician chairs are made possible through very meaningful gifts to the Symphony's endowment. As such, these donor families are also members of the Lamar Stringfield Society.

All string players rotate stands on a periodic basis in each section with the exception of titled players: Principals, Associate Principals, and Assistant Principals.

The North Carolina Symphony is a member of the League of American Orchestras and the International Conference of Symphony and Opera Musicians.

The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony.

The North Carolina Symphony Foundation gratefully acknowledges the generous gift of the Lupot violin from Arnold and Zena† Lerman.

†deceased